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"The publication of these great works, combining the richest variety of invention with the most classical correctness and all the grace of simplicity, has made the beauties of the art familiar in every library in the kingdom."—QUARTERLY REVIEW.

FLORENCE:

274 GHIBERTI, le Tre Porte di Bronzo della Chiesa di S. Giovanni Batista di Firenze, da PATCH, atlas folio, *engr. dedication, Elevation, printed title with portrait, and* 30 *large plates, hf. russia,* £4. *Firenze,* 1772

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FLORENCE—*continued.*

275 GHIBERTI, Le Tre Porte del Battistero di San Giovanni di Firenze, incise ed illustrate, atlas folio, 75 *beautiful engravings representing Biblical subjects, on* 46 *large plates, by* LASINIO, *old impressions, the text in Italian and French, hf. red morocco, gilt top, uncut,* £3. 3*s* *Firenze,* 1821

276 ——— the same, impl. fol. *Proof Impressions* BEFORE *the numbering of the plates, but* WITH *the Inscriptions underneath the plates, hf. bd.* £3. 10*s* 1821

277 ——— the same, FIRST PROOF *Impressions* before *both the numbering and the Inscriptions, hf. russia, gilt edges,* £4. 4*s* 1821

Only 24 copies were printed; Dawson Turner's copy, 1853, fetched £4. 15*s*.

COLLATION: PRIMA PORTA, opera in bronzo di Andrea Pisana, *plan* 1 *plate, section* 1 *plate, and* 28 *engravings on* 14 *plates;* SECONDA PORTA, opera in bronzo di Lorenzo Ghiberti, *view and* 30 *engravings on* 15 *plates;* TERZA PORTA, di Ghiberti, *plan and* 13 *plates.*

Cette magnifique porte, faite en concours des Brunellesco, Donatello, Jacopo dalla Quercia, Niccolo d'Arezzo, Francesco da Vandabrina, Simone da Colle, et qui, un siècle plus tard, faisait dire à Michel Ange qu'elle était digne de fermer le paradis, est encore de nos jours l'admiration des artistes de talent et des connoisseurs.

Ghiberti's great gate from the Baptistery at Florence is one of the two pronounced by Michael Angelo to be fit for the "gates of Paradise." A pupil of Giotto, Ghiberti is said to have begun them when just of age, carrying off the palm from his rivals Donatello and Brunelleschi, finishing them after twenty years' labour, in which he was aided by his father and nine other sculptors.

"The beautiful compositions by Ghiberti, in the Gates of the Baptistery at Florence, 'fit,' as Michael Angelo said, 'to be the gates of Paradise,' are as good examples as could be brought before you, of their kind."—*Athenæum, March* 6, 1858.

278 LASINIO'S Engravings of the Frescoes in the Churches at Florence, obl. atlas folio, *consisting of* 32 *very beautiful plates, fine impressions, hf. bd.* 36*s* *Florence, Pagni,* 1821

279 FOWLER'S (William) Engravings of the principal MOSAIC PAVEMENTS which have been discovered in Great Britain, also of the STAINED GLASS WINDOWS of the Cathedrals of York, Lincoln, &c. &c. including a most splendid Series of seven Norman Earls of Chester, and two Saxon Earls of Mercia, from the Windows at Aston Hall, Warwickshire, 2 vols. atlas folio, CONTAINING 65 MOST BEAUTIFULLY COLOURED PLATES, *in exact imitation of the original subjects, with slips of text to thirteen of the plates, mounted on thick drawing paper, old half binding,* £48. *Winterton,* 1798-1821

This very magnificent work was published by subscription, in single prints, issued at long intervals, several of them costing £1. 11*s* 6*d* each, and it is supposed that not more than forty copies were completed. Many copies have only 37 plates, and when one occurs with 54 plates, it is generally stated to be complete. The above copy is arranged as follows.—Vol. I: Engraved Dedication to Sir Joseph Banks; Mosaic Pavements, 21 plates; Stained Glass, 6 plates.—Vol. II: Engraved Dedication; Appendix of Mosaic Pavements and Stained Glass, 24 plates, with engraved Dedication of the 9 plates of Earls, and large Genealogical Table; and 12 plates not mentioned in index (Stained Glass Window in Fairford Church; Monument in Stoke Rochford Church; Stained Glass East Window Selby Church, 4 plates; East Window York Cathedral, 4to. 4 heads on 2 plates; Tiles in Ellerton Priory; Shrines of Bowet and Percy; Monument of Alan Flemyng) 10 additional plates from the works of Lysons, etc. are loosely inserted.

280 FOWLER'S MOSAIC PAVEMENTS. Another copy, 2 vols. atlas folio, *wanting one of the* 53 *plates mentioned in the Index, and without any additional ones, hf. bd.* £24. *Winterton,* 1798-1813

A copy priced by Booth, in 1860, £52. 10*s*.

FRANCE:

281 VEVES des beaux Batiments de France, 1 vol. oblong folio, *consisting of* 326 *plates of Views in* PARIS, *its Environs, the* CHATEAUX *of the King and Nobility,* GARDENS, *etc. engraved by Silvestre, Perelle, and others, old calf gilt,* £7. 10*s* *Paris, Mariette,* (P 1650)

A very interesting old volume,—a former possessor paid years ago 2 Louisd'or for it in Paris; its value there would now be at least 300 francs.

282 PIGANIOL de la Force, nouvelle Description de la France, 8 vols. 12mo. *numerous pretty Views, old calf neat,* 20*s* *Paris,* 1722

283 FROISSART. HUMPHREYS' Illuminated ILLUSTRATIONS of Froissart, selected from the MS. in the British Museum, 2 vols. impl. 8vo. 72 *fine engravings* BEAUTIFULLY ILLUMINATED *in gold and colours, hf. morocco, uncut,* £6. 16*s* 6*d* 1843-44

VERY RARE. The plates were destroyed after they had been printed off.

FURNITURE:

284 CHIPPENDALE'S (Thomas) Gentleman and Cabinet-maker's Director, containing a great variety of Designs of Household Furniture, in the most Fashionable Taste, folio, *hf. bd. calf, with* 200 *plates of elegantly designed Furniture, hf. bd.* £5. *London,* 1759

285 HOPE'S Household Furniture and Interior Decoration, large folio, 60 *plates, slightly water-stained, hf. morocco,* 18*s* 1807

See—SHAW.

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286 FUSELI'S Life and Writings, by Knowles, 3 vols. 8vo. *portrait*, (pub. 21*s in bds.*) *calf extra, gilt edges*, 20*s* 1831

287 GAGARINE (Prince Grégoire) LE CAUCAUSE PITTORESQUE, dessiné d'après nature, avec une introduction et un texte explicatif par STACKELBERG, roy. folio, 100 *fine plates some in double tints, some finely coloured, and some illuminated, representing the Costumes and Manners of the Circassians, Georgians, Kurds, etc., the Scenery and Architecture of the Caucasus, with facsimiles from old MSS. and paintings*, (pub. at 400 fr. *in parts*) *hf. morocco extra, gilt tops, uncut*, £6. 15*s* *Paris*, 1847

GALLERIES OF EUROPE:

288 **Aguado Gallery**: Choix des principaux Tableaux de la Galérie du Marquis de las Marismas del Guadalquivir, par C. Gavard, atlas folio, 38 *fine engravings after exquisite specimens by* MURILLO, VELASQUEZ, etc. *hf. morocco*, £5. 15*s* *Paris*, 1839

"Admirable in illustration, as far as it goes, of the Spanish School of Art."—*D. Turner.*

BOISSERÉE—*see* MUNICH.

289 **Bologna Gallery**: ROSASPINA, PINACOTECA della Pontificia Accademia delle Belle Arti in Bologna, royal folio, 72 *fine plates, hf. bd. vellum, uncut*, £6. 18*s* *Bologna*, 1830

Fetched, 1853, Wyatt's copy, £6. 18*s*; 1858, Borluut, 220 fr.

To the above copy is added a Series of the 52 original ETCHINGS of this work, 1 vol. hf. vellum; one descriptive leaf of text is wanting.

290 **Boydell Gallery**: COLLECTION of PRINTS engraved after the most capital Paintings in England, with a description in English and French, Vol. I. impl. folio, 50 *fine large plates, after Raphael, Salvator Rosa, Rubens, Rembrandt, Van Dyck, Domenichino, Guido, Holbein, and others, superb impressions, hf. russia gilt*, £3. 16*s* 1769

A fine series of English Engravings, showing the high state of the engraver's Art at that period in England

291 **Boyer Gallery**: RECUEIL D'ESTAMPES d'après les Tableaux des Peintres les plus célèbres d'Italie, des Pays-Bas, et de France, qui composoient le CABINET de M. Boyer d'Aguilles, Aix, atlas folio, 118 *superb plates engraved by Coelemans, good impressions, hf. bd. calf*, £4. 10*s* *Paris, s. a.* (1744)

The Fonthill copy fetched £15. 15*s*.

292 BRITISH GALLERY OF PICTURES, selected from the most approved Productions of the OLD MASTERS in Great Britain, accompanied with Descriptions, Historical and Critical, by H. TRESHAM and W. C. OTTLEY; the executive part under the management of P. W. TOMKINS, atlas folio, *the* COMPLETE SERIES *of* 25 *plates splendidly* COLOURED *to imitate the* ORIGINAL DRAWINGS, (pub. at 150 guineas) *elegantly bound in red* MOROCCO *extra, richly gilt*, £25. *Lond.* 1818

This superb copy was one of the earliest issued, it is decidedly the finest coloured volume yet produced in any country. A very few copies were published in this splendid manner in parts, at £6. 6*s*, (each containing but one plate) making 150 guineas without the binding.

Priced, 1847, H. Bohn, £45. and £48.; 1848, Longman's, £42.; in 1855, Bernal's copy fetched £70.; 1855, Baker's, £48.

293 **Choiseul and Poullain Galleries**. CABINET DE CHOISEUL: Recueil d'Estampes gravées d'après les Tableaux du Cabinet de Mons. le Duc de Choiseul, par BASAN, 123 *plates*, 1771—CABINET DE POULLAIN: Collection de cent-vingt Estampes, gravées d'après les Tableaux et Dessins qui composoient le Cabinet de M. Poullain, par BASAN, 1781—together, 2 vols. 4to. *containing* 243 *beautiful engravings after the Old Masters, fine old impressions, elegantly whole bound green* MOROCCO, *gilt edges*, £15. *Paris*, 1771-81

294 **Crozat Gallery**: RECUEIL D'ESTAMPES d'après les plus beaux Tableaux qui sont dans le CABINET DU ROY, etc. avec Descriptions par MARIETTE, 2 vols. roy. folio, *containing* 182 *fine engravings of first-rate pictures, many of which are now in this country;* ORIGINAL AND BRILLIANT IMPRESSIONS, *fine copy in old russia*, £15.; or, *in russia extra, gilt edges*, £16. 16*s* *Paris*, 1729-42

This first edition is rarely found complete. There are two subsequent editions under the date of 1763, the impressions of which are much inferior. The Fonthill copy fetched £18. 7*s* 6*d*; and was priced by Thorpe, in 1824, £25.

295 **Düsseldorf Gallery**: GALÉRIE ELECTORALE DE DUSSELDORF, ou Catalogue raisonné et figuré de ses Tableaux, par MECHEL et PIGAGE, 2 vols. oblong imp. 4to. *with* 30 *beautiful plates, containing* 365 *small ones*,

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GALLERIES OF EUROPE—*continued.*

engraved by MECHEL, *original and* BRILLIANT IMPRESSIONS, *hf. vellum neat*, £2. 15*s* *Basle.* 1778

296 ——— the same, in 1 vol. obl. impl. 4to. *blue morocco extra, gilt edges*, £3. 15*s* 1788

This work is by no means uncommon, but copies like the above are seldom to be met with. As the plates are very minute, it is only in fine impressions that their beauty can be seen.

Priced, 1831, H. Bohn, £5. 5*s* and £7. 17*s* 6*d*; 1847, £4. 4*s* to £6. 6*s*: Dent's copy, £6. 12*s*; the Marquis of Lansdowne's, £5.; Dawson Turner's, £4. 4*s*.

297 **Florence Gallery**: RACCOLTA di QUADRI dipinti dai piu famosi pennelli, e posseduti da PIETRO LEOPOLDO, Gran-Duca di Toscana, esposti nel suo PALAZZO e nella sua GALLERIA di FIRENZE (this splendid Gallery was first formed by COSIMO de MEDICI III, Grand Duke of Tuscany, and contains Pictures by the most celebrated Ancient Masters, including Bassano, Annibale Caracci, Correggio, Guercino, Guido, Lanfranco, Carlo Maratti, Palma, Parmigiano, Pordenoni, Raffaele, Rembrandt, Salvator Rosa, Rubens, Andrea del Sarto, Sustermans, Tintoretto, Titian, Van Dyck, Velasquez, Paul Veronese, and others, *very boldly engraved by Lorenzini, Mogalli, Van Cruijs, and others*,) large atlas folio, *engraved title, printed table of contents, and* 148 *grand plates, hf. bound, uncut, very rare*, £16. *Firenze*, 1778

I cannot trace the sale of any copy, except the one I bought at the sale of D. Roberts, R.A., which fetched at Christie's £18. 15*s*.

VERY FEW COPIES OF THIS GRAND OLD GALLERY HAVE EVER REACHED THIS COUNTRY.

299 **Florence Gallery**: GALERIE de FLORENCE et du PALAIS PITTI dessinée par M. Wicar et gravée sous la Direction de Masquelier, avec les Explications par M. Mongez l'Ainé, COMPLETE, 50 livraisons, forming 4 vols. impl. folio, 200 *superb plates, with near* 400 *engravings of* PAINTINGS, STATUES, BAS-RELIEFS *and* CAMEOS, *green morocco extra, gilt edges*, £14. 14*s* *Paris*, 1789-1807

Priced, 1818, Longman's, £35.; fetched, 1860, Puttick's, mor. £27.; 1860, Scarisbrick's, £15. 10*s*.

300 ——— TABLEAUX, STATUES, Bas-Reliefs et Camées de la Galerie de FLORENCE ET DU PALAIS PITTI, dessinés par Wicar, avec explications par Mongez, imprimées sur PAPIER VELIN, with the 2 Supplementary livraisons 49 and 50, complete, 4 vols. impl. folio, LARGE PAPER, *containing* 400 *beautiful engravings of first-rate Pictures, Statutes, Bas-reliefs, and Gems*, ORIGINAL PROOF IMPRESSIONS, **before the letters**, *with descriptive letter-press, cloth*, UNCUT, £25. 1789-1807

301 ——— the same, 4 vols. impl. folio, *the same state, blue morocco, gilt edges*, £25. 1789-1807

"Nothing can exceed the brilliancy of the impressions in this beautiful work; they have been all taken off before the descriptions were added, in order to gratify a few first class Amateurs."

Priced, 1827, Thorpe, £41.; 1847, H. Bohn, £45.; Dent's copy fetched £30.; 1853, Baron Taylor's, £34.; 1855, Baker's £30. 10*s*; 1855, Bernal's, £80.; Longman's, £63.

302 **Florence Academy Gallery**: Galleria dell' I. e R. Accademia delle Belle Arti di Firenze, descritta da Vinc. MARCHESE, impl. folio, 60 superb plates, executed by the first Italian engravers, after the Paintings of Cimabue, Giotto, Angelico da Fiesole, Pietro Perugino, Raphael, Del Sarto, etc. *fine impressions, hf. morocco, uncut*, £5. 10*s* *Firenze*, 1845

303 DISEGNI ORIGINALI d' eccelenti Pittori esisenti nella GALLERIA di FIRENZE, incisi in Rame, con imitazione, grandezza, e colore, ad acquerello, penna, e matita, da And. SCACCIATI, impl. folio, 100 *fine imitations of Drawings, in various tints, calf neat, rare*, £6. 6*s* *Firenze*. 1766

304 **Le Brun Gallery**: GALERIE DES PEINTRES FLAMANDS, HOLLANDAIS, ET ALLEMANDS: ouvrage enrichi de 201 planches, gravées d'après les meilleurs tableaux de ces maîtres, par les plus habiles artistes de France, de Hollande, et d'Allemagne, par J. P. B. LEBRUN, 3 vols. large folio, 201 *beautiful engravings after celebrated pictures*, ORIGINAL BRILLIANT IMPRESSIONS, *old calf gilt*, £14. *Paris*, 1792-96

305 **Luxembourg Gallery**: GALERIE DU PALAIS DU LUXEMBOURG, peinte par RUBENS, atlas fol. *containing* 25 *beautiful engravings by Vermeulen, Audran, and others*, FINE IMPRESSIONS, *old calf, gilt edges*, £3. 10*s* *Paris*, 1710

306 ——— the same, atlas folio, *blue morocco, gilt edges, fine copy*, £5. 1710

Priced, 1826, Thorpe, mor. £10. 10*s*; 1845, Rodwell, mor. £6. 6*s*; 1844, £5. 15*s* 6*d*; a copy sold at Sotheby's, 1853, £3. 12*s*; 1853, Dawson Turner, £3. 5*s*.

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GALLERIES OF EUROPE—*continued.*

307 **Milan Gallery**: Pinacoteca del Palazzo reale delle Scienze e delle Arti di Milano, pubblicata da M. Bisi, col testo di R. Gironi, 3 vols. folio, LARGE VELLUM PAPER, (of which only 80 were printed), *with* 239 *fine plates*, PROOF IMPRESSIONS, £12. 12*s* *Milano*, 1812-23

308 **Munich Gallery** (No. 1). Königlich-Baierischer Gemälde Saal zu München und Schleissheim, 2 vols. in 1, atlas folio, *containing* 142 *superb Plates from Subjects by* Old Masters, *beautifully executed in lithography by Piloty, Strixner, and others*, with text to plates 1-92, *hf. russia*, £10. *München*, 1817-21

Priced, 1841, H. Bohn, 200 plates, in parts. £47. 5*s*; 1847, morocco, £42.
The complete series should be 200 plates; the above set does not consist of Nos. 1-142, but of 142 plates taken from those 200, and none of them numbered.

309 **Munich Gallery** (No. 2). Königlich-Baierische Pinacothek zu München und Gemälde-Saal zu Schleissheim. Choix des plus beaux Tableaux de l'Ancienne Ecole, dans la Pinacothèque Royale à Munich et de l'Ecole Moderne dans la Galerie privée de sa Majesté à Schleissheim, elephant folio, 2 *portraits of King Ludwig, and* 157 *magnificent plates, executed in lithography, earliest impressions, on* India paper, *by Piloty, Loehle, and others*, (pub. 450 Thalers) *hf. russia, gilt edges, presentation copy from the King*, £30. (*München*, 1844-56)

Priced, 1853, Baer, 240 Thaler; Williams and Norgate, 124 *plates only, impressions on ordinary paper*, £42. 8*s*. Some of the plates contained in the first Gallery are re-engraved in the second, but on a much larger scale. This second work was undertaken when the extensive acquisitions made by King Ludwig on his accession to the throne, had rendered his capital so wealthy in Art Treasures. The plates in the first Gallery are all printed in strongly marked tints; those of the second are not tinted, and on a much grander scale of execution.

310 **Munich Gallery** (No. 3). GALLERY of the OLD GERMAN MASTERS, formerly at Stuttgart, in the Possession of the Brothers Boisserée, now removed to Munich, 119 superb Plates, executed under the direction of Strixner, engraved in lithography, heightened by tints, and so admirably done as to be scarcely distinguishable from the most perfect line engravings, *mounted on drab-coloured drawing paper*, elephant folio, *a perfect copy, from Mr. Grenville's library*, £21. *Stuttgart und München*, 1821-36

311 —— the same, in 1 vol. elephant folio, *presentation copy from the King of Bavaria, hf. bd. russia extra, gilt edges*, £24. 1821-36

Published at 100 guineas. Priced, in 1841, H. Bohn, £63. In 1857 a copy fetched at Sotheby's, £40.; 1860, Scarlsbrick's, £28. 10*s*.

312 **Musee Francais**, ou Collection complette des Tableaux, Statues, et Bas-Reliefs, qui composent la Collection Nationale, avec l'Explication des Sujets et des Discours sur la Peinture, la Sculpture, et la Gravure par S. C. Croze, Magnan, Robillard, Peronville, Laurent, Visconti et David, 4 vols. atlas folio, 343 *superb plates*, Original Edition, *with very brilliant impressions of The Laocoon, The Transfiguration by Raphael, St. Cecilia, Infant Hercules, &c. hf. calf, uncut*, £40. *Paris*, 1803-11

Published in 80 livraisons of 48 francs each, being 3840 fr.; priced, 1824, Rivington's, £190.; 1820, J. Bohn, £105., mor. £130.; 1831, H. Bohn, £120.; 1840, Payne and Foss, £105.; 1847, £52. 10*s*—By auction, copies fetched at Sotheby's, 1832, £56.; 1855, Southgate's, mor. £51.; 1856, Sotheby's, russia, £63.

313 MUSÉE FRANCAIS (Le) Recueil Complet des Tableaux, Statues, et Bas-Reliefs qui composent la Collection Nationale, avec l'explanation des Sujets et des Discours historiques par Croze-Magnan, publié par Robillard-Peronville et Laurent, 4 vols. atlas folio, **superb PROOFS before letters** of the 320 plates, (*except six, which are prints*) the original edition of this noble work, *in red Turkey* morocco, *with rich borders, joints, and gilt edges, a bargain*, £52. 10*s* *Paris*, 1803

Proofs before letters were published 96 francs the livraison, being 7680 fr.; priced, 1829, Longman, £180.; 1831, H. Bohn, £150.—By auction, copies fetched, 1855, Baker's, £86. 2*s*.

314 MUSÉE ROYAL, Recueil de Gravures d'après les plus beaux Tableaux, Statues et Bas-reliefs de la Collection Royale, par Laurent, 2 vols. atlas folio, *brilliant impressions of the* 161 *beautiful plates, half morocco*, original copy, £16. *Paris*, 1816-18

L'un des plus beaux monumens élevés aux arts est, sans contredit, cette vaste collection d'estampes, commencée en 1802, sous le nom de Musée Français, continuée sous le titre de Musée Royal, par MM. Laurent pere et fils. A l'exposition de 1819, le medaille d'or fut decernée à Mr. Henri Laurent, jury considerant cet ouvrage comme le plus parfait qui ait eu lieu depuis l'existence de la gravure.

This very interesting publication is undoubtedly the most magnificent work that has issued from the

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GALLERIES OF EUROPE—*continued.*

Parisian Press; and will perpetuate the matchless collection which formerly graced the Louvre, combining, as it did, nearly all the excellence of which the various countries on the Continent could boast in painting and sculpture. And although a chain of wonderful events has restored many of the brightest gems of art to their rightful owners, so much of excellence still remains, that the gallery of the Louvre is yet, to the man of taste, the greatest attraction in Paris, and the very circumstance of the dispersion of so many wonderful productions gives additional value to the work which describes them in a collected state.

It is necessary to observe, that this work is not a mere collection of Prints, as it contains many luminous and masterly dissertations upon the state of the arts in different ages, observations upon the style, excellence, and defects of the various schools in painting; a minute description of every painting, &c. drawn with extreme care and correctness.

315 GALERIE DU MUSÉE NAPOLEON, publiée par Filhol, graveur contenant 792 gravures, d'après les tableaux des peintres les plus célèbres de toutes les écoles et des belles statues de l'antiquité, avec un texte explicatif par Lavallée, 11 vols. royal 8vo. (pub. at 1200 francs) *whole bound blue* MOROCCO, *gilt edges, the last volume not exactly matched in the binding,* £12. 10*s* *Paris,* 1804-28

Fetched, 1863, Sotheby's, £13. 13*s*; priced, 1838, Hy. Bohn, £30.; 1836, Arch, £21.

316 GALERIE DU MUSÉE [NAPOLEON] DE FRANCE, publiée par FILHOL, graveur, et redigée par LAVALLÉE (Joseph), complete in 11 vols. 4to. LARGE PAPER, 792 *beautiful plates of all the Pictures in the Louvre before their dispersion by the Allies in* 1815, PROOFS **BEFORE** THE INSCRIPTIONS, (pub. in 132 livraisons at 24 fr. being 3168 fr., cost of binding £22. more), *a fine copy in green morocco extra, gilt edges, the last volume contains* **PROOFS** *and* **Etchings**, *the binding not quite uniform,* £40. *Paris,* 1814-28

Priced, 10 vols. 4to. 1836, Bossange, £60. 1843, 10 vols. Jas. Bohn, £60.; 1818, Longmans, £94. 10*s*.

Of the first volume none were taken off *originally* in the quarto size, it having been an afterthought to print large paper copies. The engravings, upwards of 800 in number, exhibit the collection contained in the Louvre, previous to the dispersion of the paintings by the Allies in 1815.

This very interesting publication will perpetuate the matchless collection which formerly graced the Louvre, combining as it did nearly all the excellence which the various countries on the continent could boast in Painting and Sculpture. And though a chain of wonderful events has restored many of the brightest gems of art to their original owners, so much of excellence still remains, that the Gallery of the Louvre is yet, to the man of taste, the greatest attraction in Paris, and the very circumstance of the dispersion of so many wonderful productions, gives additional value to the work which describes them in a collected state. That which was admired in Paris will not be less worthy of admiration because the "chance of war" has removed it to Rome, Florence, Milan, Venice, Antwerp, or Vienna. It is necessary to observe that this work is not a mere collection of prints, as it contains many luminous and masterly dissertations upon the state of the arts in different ages, observations upon the style, excellence, and defects of the various schools of painting, lives of the most eminent painters, and finally, a minute description of every painting, statue, &c. drawn up with extreme care and correctness.

317 **Orleans Gallery.** GALERIE DU PALAIS ROYAL, (dite: **d'ORLEANS**) par J. COUCHÉ, 3 vols. in 2, impl. folio, LARGE PAPER, *containing* 350 *beautiful engravings of one of the finest Collections of Pictures ever made, many of which are now in this country, brilliant impressions,* PROOFS, *elegantly bound in orange morocco, extra joints, gilt leaves, a splendid set,* £30. *Paris,* 1786

The copies on India paper were *posterior* to the genuine FIRST PROOFS. The above copy represents the genuine original issue of the book.

318 **Pitti Gallery.** L'Imperiale e Reale GALLERIA PITTI illustrata per cura di L. Bardi, 4 stout vols. large folio, *containing* 500 *fine engravings, executed by the first Italian Artists,* **original impressions,** *hf. bound red morocco extra, gilt edges,* £32. *Firenze,* 1837-42

The subsequent edition, with a French text, is dated 1842-45; whoever sees the two issues will at once perceive the difference.

319 **Poullain Cabinet.** COLLECTION de Cent-vingt Estampes gravées d'après les dessins qui composoient le cabinet de M. Poullain, par BASAN et MOITTE, large 4to. *splendid old impressions of the plates, hf. russia,* £3. 10*s* *Paris,* 1781

320 **Teniers Gallery.** THEATRE DES PEINTURES DE DAVID TENIERS. Engravings of Two Hundred and Forty Paintings (on 224 plates), executed for Leopold William and Don John of Austria, in the Gallery at Brussels, folio, *very early impressions* **before the numbers,** *calf, gilt edges, royal Arms of Spain on the sides, with the book-plate of M. Letellier Marquis de Courtanvaux, from the library of the late S. P. Denning,* £10. *Bruxelles,* 1660

321 ——— another copy, *Proof impressions* **before the numbers,** *quite perfect,* folio, 246 *engravings, old calf neat,* £12. 1660

322 ——— another copy, folio, *Proof Impressions before the numbers, the complete set of* 246 *fine engravings, blue morocco extra, gilt edges,* £15. 1660

323 ——— another copy, *the plates numbered,* 1 *to* 246, *old Dutch calf gilt, Spanish Arms on the sides in gold, gilt edges,* £7. 10*s* 1660

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GALLERIES OF EUROPE—*continued.*

324 Turin Gallery: GALLERIA REALE DI TORINO, illustrata da Roberto d'AZEGLIO, 40 fascicoli, making 4 vols. royal folio, 160 *superb plates*, PROOFS BEFORE LETTERS, BRILLIANT IMPRESSIONS, *a Subscriber's copy, in parts*, £18. 10*s* *Torino*, 1836-64

325 Vienna Gallery. ICHNOGRAPHIA CÆSAREÆ PINACOTHECÆ, folio, *a series of Etchings by* PRENNER, *representing all the Pictures and Sculpture*, 34 *plates*, BRILLIANT IMPRESSIONS, *hf. bd. very scarce*, £2. 10*s* (1735)

Mariette's copy fetched 100 fr. Analysis:—The title, with the portraits of Stampart and Prenner; Doors, Windows and Interior Views, 5 plates; The Gallery, plates numbered 4-30. There exists further an engraved leaf of the Names of the Painters.

326 Vienna Gallery. GALERIE IMPÉRIALE AU BELVÉDÈRE à VIENNE, d'après les dessins de M. S. de Perger, peintre de la cour, gravée par différents Artistes, avec un texte *en Allemand et Français*, par C. Haas, 4 vols. in 60 parts, sm. 4to. *containing* 240 *highly finished line engravings, fine impressions*, (subscription price 120 Thalers), *sd* £10. *Vienne*, 1821-28

327 ——— the same, in 4 vols. 4to. *very fine impressions, almost equalling* PROOFS, *hf. bd. uncut*, £11. 5*s* 1821-28

Of all the celebrated Continental Picture Galleries, this is perhaps the most popular and pleasing, the subjects being selected with the most consummate taste and judgment; it was published in 60 parts, 4to. Priced, 1847, Bohn, £20.; 1855, Artaria, Manheim, 200 fl. A few copies were issued of the Large Paper Proofs before Letters, sold by me, 1859, for £24. The coppers of this work have recently passed into other hands, and are worked again.

328 GANDELLINI (Gio. Gori) Notizie Istoriche degl' Intagliatori, 3 vols. 8vo. *front. and* 2 *portraits, old calf gilt*, 7*s* 6*d* *Siena*, 1771

329 GAVARNI, le Diable à Paris, Paris et les Parisiens, texte par G. Sand, Gozlan, Soulié, Nodier, Balzac, A. Karr, Méry, Th. Gautier, A. de Musset, etc. 2 vols. stout roy. 8vo. *several hundred humourous woodcuts, hf. calf*, 24*s* *Paris*, 1845

These spirited woodcuts were executed by the first Artists of France, and form a most amusing book.

330 GAZETTE des Beaux-Arts, rédacteur C. Blanc, livr. 25 to 30, impl. 8vo. *cuts, sd.* 3*s* 6*d* *Paris*, 1860

331 GAYE (G.) CARTEGGIO inedito d' Artisti dei Secoli XIV, XV, XVI, con note ed Appendici, 3 large vols. 8vo. *with* 84 *facsimiles*, (pub. at 60 fr. *sd.*) *half vellum*, 25*s* *Firenze*, 1839-40

"Recueil d'un grand intérêt pour l'histoire des beaux-arts."—*Brunet.*

This most interesting and important collection was made from secret archives and other unexplored sources, by the author, as material towards a History of Art in Italy. He died before the third volume was published. The work extends from the year 1326 to 1672, and contains inedited letters between Artists and their patrons, princes, friends, etc. during that period, the grandest in the Art History of Italy. It begins with the 'Statuti degli Orafi Sanesi" in the 14th century, and proceeds to open the correspondence with a letter of the great Rienzi; then, after running through a series of letters from and to the greatest men of those times, the collection ends with 60 letters of Vasari never before published.

GELL—*see* **Pompeii** *and* **Rome.**

GEMS:

333 BALDWIN'S Collection of GEMS, royal 4to. 44 *plates, with letterpress descriptions, the whole finely lithographed by T. Bouvier, hf. morocco extra, gilt top, uncut*, PRIVATELY PRINTED, £2. *ca.* 1830

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334 KING (Rev. C. W.) Antique Gems, their origin, uses, and value, as interpreters of Ancient History, and illustrative of Ancient Art, stout 8vo. *numerous woodcuts*, (pub. 42*s*) *cloth, new*, 35*s* 1860

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338 MÜLLER (L.) Description des Intailles, Camées et Monnaies Antiques du Musée Thorwaldsen, 8vo. *Fine Paper, plates, hf. calf*, 21*s* *Copen.* 1847

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GEMS:—*continued.*

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777 **WEIGEL**: COLLECTIO WEIGELIANA: die Anfänge der Druckerkunst in Bild und Schrift: an deren frühesten Erzeugnissen in der WEIGEL'schen Sammlung erläutert von T. O. WEIGEL und Dr. Ad. ZESTERMANN, 2 vols. folio, *with* 145 *facsimiles, and many woodcuts in the text, hf. bound, uncut*, £12. 12*s* *Leipzig*, 1866

A few copies done up in a superior binding at an additional charge.

Only 325 copies were printed of this most important publication, the necessary companion to "SOTHEBY'S Principia Typographica, 3 vols. folio, 1858," but executed with infinitely more critical sagacity and learning.

Every distinguished Collector of Books and Prints, and every Public Library must have this book, as the standard work of information and reference on the subject of the History of Printing before the art of printing with *moveable* types was invented by GUTENBERG at Mentz.

The small edition of 325 copies is nearly exhausted.

778 WEIGEL (Christoforo) la PASSIONE del N. S. Giesu Christo, 16mo. *frontispiece and* 101 *beautiful small engravings, veau fauve extra, gilt edges*, 30*s* *Augusta*, 1691

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779 **WEDGWOOD.** JEWITT'S (Ll.) LIFE of Josiah WEDGWOOD, with notices of his Works and their productions, Memoirs of the Wedgwood and other Families, and a History of the early Potteries of Staffordshire, 8vo. *with portrait, and* 145 *woodcuts*, (pub. at 18*s*) *cloth gilt*, 14*s* 1865

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782 WESTWOOD (J. O.) Illuminated Illustrations of the Bible, copied from select MSS. of the Middle Ages, sm. 4to. 40 *beautiful plates, heightened in gold, hf. morocco extra, gilt edges*, £3. 10*s* 1846

783 WESTWOOD. The Miniatures and Ornaments of Anglo-Saxon and Irish Manuscripts, and Illustrated by J. O. Westwood, M.A. F.L.S., &c. Preparing for Publication. The entire edition limited to 200 copies and the stones to be destroyed. *The work to consist of* 51 *folio Imperial Plates, all beautifully illuminated, and of the most elaborate character ever issued, together with full Historical and Descriptive Text. The price, complete, half bound, will be* £17. 17*s*, or it will be issued in 17 parts at £1. 1*s* each 1866

784 WHITTOCK'S (Nath.) Decorative Painters' and Glaziers' Guide, with Supplement, 4to. 87 *plates of Heraldry, Stained Glass, Panelling, Leading, etc. many of them coloured*, (pub. £3. 5*s*) *cloth*, 25*s* 1841

785 WIERX (A. at H.) XII Sanctorum Apostolorum Icones, sq. 12mo. *title and* 16 *beautiful plates, by A. and Hier. Wierix, fine impressions, with full margins, calf gilt, carmine edges, fine copy*, VERY RARE *in this state*, £2. 2*s* *cir.* 1600

786 WILKINSON (Sir J. Gardiner) on COLOUR, and on the necessity for a general diffusion of Taste among all Classes, with remarks on laying out dressed or geometrical Gardens, 8vo. 8 *coloured plates, shewing the effects of different Combinations of Colours, and many woodcuts on text*, (pub. at 18*s*), *cloth*, 10*s* 1858

787 WILLEMENT (Thos.) Index to the Effigies of Saints, Prophets, etc. stout sm. 8vo. MANUSCRIPT, *with a List of the works which have been consulted, and references to the same by means of initial letters, above* 150 *pp. entirely occupied by writing, the rest of the book blank, calf, a most useful work*, £2. 16*s* [1843]

788 WILLEMIN (N. X.) MONUMENS FRANÇAIS INÉDITS pour servir à l'Histoire des Arts, depuis le 6me Siècle jusqu 'au 17me, des Costumes Civils et Militaires, Armes et Armures, Instrumens de Musique, Meubles et Décorations des Maisons, 2 vols. large folio, 300 *beautiful plates, many elaborately executed in gold and colours, exhibiting the most beautiful specimens of Art-Workmanship of the Franks and the French; designed and coloured from the originals existing in France, Italy, Germany, Belgium, etc. hf. red morocco, gilt tops, uncut*, £16. 16*s* *Paris*, 1806-39

Rechercher les titres de notre art national, tenter de dresser son histoire avec des preuves irrécusables et certaines, tel a été le but de M. Willemin. Infatigable travailleur, il est parvenu à donner à son ouvrage un mérite incontestable de vérité qui le rend indispensable aujourd'hui; jamais à aucune epoque de notre histoire, les artistes n'ont recherché avec un plus grand soin l'exactitude des costumes et de l'ameublement. Ils n'avaient, avant la publication des *Monuments inédits* de Willemin, aucun ouvrage spécial qui pût leur faciliter leurs recherches; Montfaucon avait tenté ce travail, mais l'inexactitude de ses planches n'avait pas permis à son livre de faire autorité. Une place importante restait donc à prendre, Willemin s'en empara. Pour arriver à ce but, il employa les moyens les plus certains pour réussir. Il demanda aux œuvres elles-memes, leurs diplômes d'authenticité, et sut conserver assez longtemps les trésors qu'il avait rassemblés, pour ne les publier que lorsqu'il fut parfaitement satisfait de ses découvertes, et pour ne donner que des monuments dont il fut parfaitement sûr. Quiconque a consulté les *Monuments inédits* de Willemin, a reconnu comme nous l'exactitude des objets reproduits. Miniatures, meubles, ornements, costumes, orfèvrerie ou émaux, rien n'a été ni négligé ni sacrifié. Confiée a des artistes spéciaux, l'exécution de ces planches a été surveillée par Willemin lui-meme, et aucune épreuve n'a été publiée sans avoir passé sous les yeux du maitre qui en corrigeait lui-meme les défauts. Un texte explicatif que la mort avait empeché Willemin de rédiger, fut confié a l'érudition variée de M. André Pottier, de Rouen; le choix était heureux, et fut pleinement justifié: il est difficile, en effet, de faire moins parade d'érudition que lui, mais il est difficile aussi de faire preuve d'un savoir plus sur et plus profond.

789 WILLIAMS (R. F.) Historical Sketch of the Art of Sculpture in Wood, 8vo. *cloth*, 5*s* 1835

790 WINCKELMANN'S Werke, herausgegeben von Fernow, 8 vols. 8vo. *calf neat*, and 4to. *Atlas with portrait, and* 64 *plates of Ancient Art*, (pub. at £6. 10*s*) *hf. calf*, 25*s* *Dresden*, 1808-20

791 ——— sämtliche Werke, von Eiselein, 12 vols. 12mo. *sd. with large folio Atlas*, 2 *parts in* 1 *vol. hf. russia, containing portrait and* 67 *plates with upwards of* 300 *figures*, 18*s* *Donauöschingen*, 1825-35

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792 WINCKELMANN. MONUMENTI ANTICHI inediti, spiegati ed illustrati, seconda edizione, aggiuntovi alcune erudite Addizioni, 2 vols.—RAFFEI, Dissertazioni VIII. 1 vol.—together 3 vols. folio, 226 *plates, hf. calf, uncut,* 36*s*—or *neat in vellum,* £2. 2*s* *Roma,* 1821

The first edition, 3 vols. folio, Roma, 1767-79, is less complete.

WINSTON—*See ante,* **Glass Painting.**

WOOD ENGRAVING and XYLOGRAPHY:

793 SCHÖNE GEPET von yeclich st. fest unssē liebē hrē, etc. 12mo. AN EXTREMELY IMPORTANT VOLUME, CURIOUSLY ILLUSTRATING THE SUBJECT OF WOOD ENGRAVING, BEING A MANUSCRIPT VOLUME OF PRAYERS, IN THE GERMAN LANGUAGE, *on paper, in which is* INSERTED A LEAF POSSESSING TWO IMPRESSIONS (THE CRUCIFIXION, AND CHRIST IN THE LAP OF MARY) FROM WOOD BLOCKS EXECUTED IN THE VERY INFANCY OF THE ART. *This great curiosity has a well-made case in green morocco for its more careful preservation,* £9. *ante* 1445

*** THIS VERY INTERESTING MANUSCRIPT, WRITTEN ANTERIOR TO THE DISCOVERY OF METAL PRINTING, was for many years the property of W. Y. Ottley, Esq. and by him highly prized, but reverted back on his decease to the family by whom it had originally been presented. The translation of a prayer in the volume is as follows:—"In the name of God. Amen.—Prologue—I, a poor cell Monk of the Carthusian Order, am so restless in my peaceful tranquillity in consequence of the corrupt nature of the soul, that I must devise and exercise some new Act of Devotion, and as a new year is now begun, (Anno Domini 1445), I feel disposed from that to send all hearts a New Years Gift that they may pray to God for my Soul. Life is gone —Time flies away—Death comes. The Lord grant that we may die in a proper manner. In the first place I shall compose Three Short Prayers for the Feast of Christmas, likewise for all the Festivals of our Lady Mary," &c. &c.

The cuts are placed opposite a prayer for Good Friday. The MS. has in the beginning and at the end —"Das puchlein gehört in das clost. zu Sat Kather. pdig. orde in Nurwg."

794 ACUNA (H. de) EL CAVALLERO DETERMINADO traduzido de lengua Francesa, 12mo. 20 *spirited woodcuts, excellent impressions, very fine copy of a rare metrical Romance, limp vellum,* £2. 16*s* *Anvers, Steelsio,* 1555

795 ——— the same, *imperfect and damaged, the missing text supplied in MS., but* 2 *of the woodcuts wanting, calf,* 5*s* 1555

796 ADELPHI (J.) DIE TÜRCKISCH CHRONICA von irem Vrsprung Anefang vnd Regiment, biss vff dise Zeyt, sampt irem Kriegen vnd Streyten mit den Christen begangen, sm. folio, *numerous bold and spirited woodcuts, fine large clean copy in red morocco extra, gilt edges, by Bedford,* £7. 10*s* *Strassburg, Knobloch,* 1513

RARE. COLLATION: A to P in sixes, including title; together 48 leaves.

797 AMMAN (Jost) Stam und Wapenbuch hochs und niders Standts, small 4to. 281 *very beautiful woodcuts of* COATS OF ARMS, COSTUME, and ALLEGORICAL FIGURES, *blank shields with supporters, fancy subjects, etc. by Jost Amman and C. Stimmer, fine impressions, vellum, gilt and gauffered edges,* RARE, £4. 15*s* *Franckfurt am Mayn, S. Feyerabend,* 1579

In many instances at the end of this volume, the blank shields have been pasted over with woodcuts of Costume, Figures, etc. not properly belonging to the book, but also engraved by Amman.

798 ——— CLERI TOTIUS ROMANÆ ECCLESIÆ subjecti, seu Pontificiorum Ordinum omnium utriusque sexus Habitus, sq. 8vo. *with* 103 *fine woodcuts, calf gilt,* 32*s* *Francof. Feyrabend,* 1585

Fetched, 1855, at Sotheby's, £3. 1*s*.

799 BECKER, JOBST AMMAN, Zeichner und Formschneider, Kupferätzer und Stecher, 8vo. *with* 17 *woodcuts, bds.* 6*s* *Leipzig,* 1854

800 **Augsburg Nobility:** GESCHLECHTER BUCH der REICHS STATT AUGSPURG, durch Sigmund FEYRABEND, sm. folio, consisting of four Series of full-length figures, KNIGHTS in their ARMOUR and COSTUMES, with their COATS-OF-ARMS; I. Ancient Augsburg Noble Families, 51 *engravings;* II. New Noble Families, raised 1538, 39 *engravings;* III. The Town Council, 1548, 41 *engravings;* IV. The Augsburg Judges, 17 *engravings—in all* 148 *bold and beautiful woodcuts, fine copy, calf gilt,* £4. *Franckfort,* 1580

801 BIBLIA LATINA. Bibliorum opus sacrosanctum vulgatis quidem characteribus sed ad primevum receptæ editionis candorem revocatum, folio, *title within woodcut border, with figure in the centre, numerous small woodcuts through the text, at the headings of the chapters, old calf gilt,* £2. 16*s* *Lugduni,* 1536

802 BERJEAU, Catalogue Illustré des LIVRES XYLOGRAPHIQUES, 8vo. *several large facsimiles, sd. new,* 20*s* 1865

Only 105 copies printed. A very interesting Catalogue of Block Books, a useful adjunct to Sotheby's work in 3 vols. folio. Immediate application is necessary to secure a copy.

803 BECKER (R. Z.) et H. A. VON DERSCHAU, Gravures en Bois des anciens Maitres Allemands, tirées *des Planches originales,* avec un Discours de la Gravure en Bois, *Allemand et Français,* 3 vols. atlas folio, *containing on* 123 *sheets near* 300

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WOODCUTS—*continued.*

fine LARGE WOODCUTS, *some upwards of four feet long, printed from the* ORIGINAL BLOCKS, (pub. at £11. 11*s*) *bds.* £8. 10*s* *Gotha*, 1808-16

This curious and splendid series of woodcuts by the Old German Masters has become very scarce; and after a severe fall copies are now selling again near the original publishing price; which in course of time will no doubt be exceeded.

804 BOCCACII (Johannis de Certaldo) DE MULIERIBUS CLARIS liber ad Andream de Acciarolis de Florencia Alteville comitissam, 4to. *slightly imperfect*, 114 *good sound leaves, with many rude and bold woodcuts, the end and last leaf very fine and perfect, morocco, gilt edges*, VERY RARE, £6.
Ulme, J. Czeiner de Reutlingen, MCCCCLXXIII

Priced, 1824, Thorpe, £36. 15*s*; 1826, Baynes, £35.; a copy has fetched, in 1820, £73. 10*s*; Sir Mark Sykes, £26. 5*s*.

"Editio originalis et rarissima."—*Laire.* It owes much of its popularity among Collectors to the rude, spirited, and interesting cuts that embellish almost every leaf. Roscoe says of it, "Editio Princeps. Remarkable not only for its extreme rarity, but as being one of the first books ornamented with historical prints from wood blocks." Dibdin also, at the commencement of his copious and interesting description of the volume, declares, that "it has other pretensions to be noticed and treasured by the curious, than its being Editio Prima et Rarissima, since it not only presents us with a specimen of a type, rarely used by John Zeiner, and of one of the earliest books printed at Ulm, but it contains some of the most curious and diverting woodcuts in the earlier annals of the art of printing and engraving."—See Dibdin's Bibl. Spenc. IV. p. 578.

805 CAOURSIN, Historia von RHODIS, wie ritterlich sie sich gehaltē mit dem tyrannischen Keiser Machomet uss Türckyē, lustig ūn lieplich zu lesen, sm. folio, *large woodcut on title, and numerous large and curious woodcuts throughout the text, hf. russia*, £2. *Strassburg, Martin Flach*, 1513

Priced, 1858, Butsch in Augsburg, 41 flor.; Fetched, Libri Sale, 1859, red mor. by Niedrée, £4. 10*s*.

This is a most interesting description of the famous siege of Rhodes by the Turks, written by the Chancellor of the Order himself. It contains the most minute particulars of every transaction during the protracted defence.

806 CHRONICLE OF FLANDERS. Dits die excellente Cronike vā Vlaenderē, beghinnende vā Liederick Buc den eersten Forestier tot desen onsen doorluchtichsten Keyser Karolo, stout sm. folio, **black letter**, *large woodcuts on the front and reverse of title, representing Charles V. on horseback, with numerous large woodcuts throughout the text, containing Portraits, Historical Scenes, etc. vellum*, £3. *Antwerpen, Vorsterman*, 1531

807 (COECKX D'ALOST, Ces mœurs et fachons de faire de Turcz avecq les Regions y appartenantes, ont este au vif contrefactez par Pierre Coeck d'Alost, luy estant en Turquie l'an de Jesu Christ M. D. 33,) folio, *a singularly fine and bold series of ten large woodcuts, illustrative of the Manners and Customs of the Turks at Constantinople, shewing the* COSTUME *of the period, old calf, very rare*, £10. 10*s*
(*Marie Verhulst vefve du dict Pierre d'Alost, MDL.*)

808 CRANACH (Lucas) PASSIONAL CHRISTI UND ANTICHRISTI, sq. sm. 8vo. 26 *bold large woodcuts*, ORIGINAL EDITION, *red morocco extra, gilt edges, by Bedford*, VERY RARE, £5. 5*s* *s. l. et a.* (*sed Wittemberg*, 1521)

809 ——— the same, sm. 4to. *very large and fine copy in olive morocco extra, gilt edges*, £8. 8*s* (1521)

This is the first edition, and contains the finest impressions of the woodcuts. Several other editions followed.

810 CRANACH (Lucas) Symbolum oder gemeine Bekentnis der zwelff Aposteln, 12 *fine large woodcuts, Wittemb.* 1539—Frontinus, die vier Bücher, *fine large woodcuts of Military Scenes, Meyntz*, 1532—2 vols. in 1, smallest folio, *fine copies in the original wooden binding*, £6. 1532-39

In the first book, St. Matthew is represented as being decapitated by a guillotine. Both works contain fine specimens of early wood-engraving.

811 DIDOT, Essai typographique et bibliographique sur l'Histoire de la Gravure sur Bois, 8vo. *sd.* 5*s* *Paris*, 1863

812 DÜRER (Albrecht). La Passione di Giesu Christo d'Alberto Durero, sposta in ottava rima da Mauritio Moro, sm. 4to. 37 *large woodcuts from the original blocks, dated* 1510, *and the rare medallion portrait on title, beautiful copy in green morocco extra, gilt edges*, RARE, £7. 10*s* *Venetia*, 1612

813 FIERRABRAS, eyn schöne kurtzweilige Histori, von eym mächtige Riesen auss Hispaniē, sm. folio, **black letter**, *numerous large and curious woodcuts, the margins of five leaves a little repaired, otherwise a good copy, hf. bd.* £2.
Siemern, Iheron. Rodler, 1533

814 ——— the same, *a clean and perfect copy, with fine impressions, brown calf extra, gilt edges*, £5. 1533

A rare edition of this famous Romance (one of the Don Quixote series) unknown to most bibliographers. "Un exempl. en *mar. r.* 200 fr. vente Kraenner en 1855."—*Brunet.*

815 FOUILLOUX (Jacques du) LA VENERIE, augmentée du Miroir de Fauconnerie, 2 vols. in 1, sm. 4to. *with above* 60 *large woodcuts of Hunting Scenes, Dogs, Deer, Foxes, etc. the Music of the Hunting Cries, and a Glossary of terms, fine copy in citron morocco extra, gilt edges*, RARE, £4. 10*s* *Rouen*, 1650

COLLATION: Title, dedication, and table, 4 leaves; Venerie, folios 1—124; Recueil des Mots, 4 leaves; Miroir de Fauconnerie, title, 1 leaf, and pp. 3—38.

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WOODCUTS—*continued.*

816 HANS SACHS im Gewande seiner Zeit: Gedichte, herausg. von Becker, impl. folio, *frontisp. and* 22 *large bold woodcuts, text in Old German verse, bds.* 24*s*
Gotha, 1821

817 HELDENBUCH (Das) welchs auffs new corrigiert und gebessert ist, mit schönen Figuren geziert, sm. folio, *title printed in black and red, with large woodcut, and numerous woodcuts through the text,* BEAUTIFUL LARGE COPY *in dark olive morocco extra, antique style, gilt edges, by Bedford,* £10. 10*s*
Frankfurdt, Han und Feierabendt, 1560

COLLATION: Title, 1 leaf; An den Leser, 3 pp.; Erster Theil, leaves 1-73, with 73 woodcuts; blank leaf; Ander Theil, leaves 75-141, with 70 woodcuts; blank leaf; Dritt Theil, leaves 143-167, with 28 woodcuts; blank leaf; Vierdter Theil, leaves 169-184, 13 woodcuts; Geschlecht der Helden, leaves 184-187, one woodcut; blank leaf. The woodcuts in all number 185, and the text is printed in double columns.

818 HOLBEIN Historiarum Veteris Testamenti Icones, cum Latina et Gallica expositione, sq. 12mo. *second issue, with several of the engravings coloured, wanting title, leaf G* 2, *and imprint, unbound,* 30*s* *Lugd. Trechsel,* 1539

819 HOLBEIN Icones Veteris Testamenti: Illustrations of the Old Testament, with verses from Scripture, in English, Latin, French, Italian, and Spanish, and Introduction by Dibdin, 8vo. 91 *beautiful woodcuts by the Byfields, hf. bd.* 10*s* 6*d* 1830

820 HOMER. LES DIX PREMIERS LIVRES DE L'ILIADE D'HOMERE, prince des poetes, traduictz en vers Francois, par HUGUES SALEL, 4to. 11 *fine large woodcuts* (*one on title, and one at the beginning of each book*) *old calf gilt, arms on sides,* RARE, £6. 6*s* *Paris, Loys,* 1545

HORÆ.

821 **Hardouin and Anabat.** HEURES A LUSAIGE DE ROME tout au lōg | sans riens requerir avec les figures de | lapocalipse, sm. 8vo. **gothic letter,** PRINTED ON VELLUM, 140 *leaves not numbered, all the initials throughout the volume illuminated, with woodcut borders around each page, representing scenes in Biblical History,* 20 *large engravings, several hundred small ones,* £14. *(at end) Paris, par Guillaume Anabat, ... pour Gillet Hardouin . . . . et pour Germain Hardouin,* (1500)

This is undoubtedly the finest edition of the Book of Hours published by the Hardouins, and is a worthy rival to the contemporary productions of Simon Vostre, which have been so much admired. There are more figures in this edition than in any other of the same book, the frontispiece, like the one facsimiled in Brunet (*Heures Gothiques,* No. 217), representing the Rape of Dejanira. The Calendar contains the years 1500 to 1520; the number of leaves is 140 (signatures **A** to **S** iv, in eights,—sheet **A** not marked), with 22 lines a page; yet the difference of a few letters in the superscription—viz. the error of "en la seigne" appearing twice instead of once—and the fact that "la grande figure No. 17," is not "La mort a cheval sur un boeuf," (being, in fact, the death of Uriah through the treachery of David) prove that this is a different edition from the article described by Brunet.—The Dance of Death is not figured in the borderings.

822 **Higman.** CES PRESENTES HEURES a lusaige de Rōme | toutes au long sans requerir: avec aucūs des | miracles de nostre dame, etc. roy. 8vo. **black letter,** *every page within beautiful woodcut borders, enclosing numerous engravings of saints, &c. some coloured, imperfect, sold with all faults, calf gilt, very large copy, with some uncut leaves,* £3. 16*s*
Paris, par N. Hygman pour Jehan de Brie (almanac commencing 1515)

Not mentioned by Brunet, who, however, states that a copy of a later edition (1516) fetched 163 francs at the Pins-Montbrun sale in 1861.—The first page bears an engraving of the De Coucy Coat of Arms illuminated, beneath which are written the words, "Jaques de Coucy."

823 **Kerver** (THIELMANN). HORE DIUE VIRGINIS MARIE scd'm verum vsum Roma- | num cum aliis multis folio sequenti notatis: characteri | bus suis diligentius impresse per Thielmannū Keruer, 12mo. PRINTED ON VELLUM, 104 *leaves,* Roman Letter, *with* 18 *large woodcut figures, the text within pretty woodcut borders, containing about* 500 *small engravings of Biblical Scenes and figures, etc.* parts of the Calendar, the headings, and the marginal extracts printed in red ink, *the initials illuminated, fine copy, in ancient smooth red morocco, gilt edges,* £20. *Paris,* 1504

This volume would exactly correspond with the edition described by Brunet (Heures Gothiques, No. 175), but for the following variations: the first year of the Calendar is, correctly, 1497 (not, as he says, incorrectly 1487); Kerver's mark and name appear only on page 1, not, as Brunet asserts, on the last page also, where the printer's name is seen in the imprint, and there is no mark; besides two other trifling discrepancies which need not be noted.—Brunet mentions two copies, one on paper, which sold at Solar's sale for 475 francs, and the other on vellum, in M. Didot's library.

824 HORE INTEMERATE DEI GENITRICIS VIRGINIS MA | RIE secūdum usum Romanum totaliter ad lon | gum, etc. large 8vo. *printed on fine* VELLUM, *printer's mark on title, and* 18 *large engravings, the text entirely within woodcut borders, containing a great profusion of smaller woodcuts, including*

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WOODCUTS. Horæ—*continued.*

a series of the Dance of Death, the initial and capital letters illuminated, beautifully bound in smooth dark morocco, elaborately tooled in the Grolier style with red morocco linings, and joints, gilt edges, £36.

Paris, T. Kerver, le dernier iour de Mars, 1511 (? 1506)

COLLATION: 100 leaves, consisting of signatures, in eights, **a** to **n** iv. This edition is not mentioned by Brunet. The date, 1511, appears to be a typographical error for 1506 (easily made from the similarity in form of the Gothic v and x), as the calendar begins with the latter date (1506-30.)

825 **Kerver (Jacques)** CES PRESENTES HEURES A LUSAIGE | DE ROUEN, toutes au long sans rien reque | rir, 12mo. **gothic letter,** *printed in large well cut type, red and black, with* 60 *large and very curious woodcuts, and numerous woodcut initials, calf extra, bound by Simier,* £6.

Paris, J. Kerver, 1577

Many of the woodcuts are of a singularly grotesque character. There are numerous very curious couplets and quatrains interspersed through the beginning of the book, and many odd phrases quite in keeping with the style of the illustrations.

827 **Vostre.** CES PRESENTES HEURES A LUSAIGE DE ROME toutes | au long sans rēqrir: avec les figures, & signes de lapo | calipse, etc. 12mo. PRINTED ON VELLUM, *printer's mark on title,* 20 *large engravings, and numerous smaller ones contained in the woodcut borders which enclose every page, including the Dance of Death series, the initial and capital letters illuminated, magnificently bound in morocco extra, gilt edges, the sides and back most elaborately tooled with flower patterns,* £21. *Paris, s.d.* (1514)

The Almanack runs from 1514-30, but there is no date to the volume, which appears to be No. 96 of Brunet. He gives, however, no collation, so that it cannot now be identified. It consists of 140 leaves, being signatures **a** to **p**. and **a**, **e**, **i**, all in eights, except **d**, which has four leaves.

828 **Vostre.** CES PRESENTES HEURES A LUSAIGE DE RŌME toutes | au long sans reqrir: avec les figures & signes de lapo | calipse: la vie de thobie & de iudic, les accidēs de lhō | me, le triumphe de cesar, les miracles nostre dame: | ont este faictes a Paris pour Symō vostre libraire | demourāt en la rue neufue a lēseigne. s. iehā leuāgel'., 12mo. PRINTED ON VELLUM, 140 *leaves, within rich woodcut borders,* **Gothic letter,** 19 *large woodcuts, full-page size, with an infinite number of small engravings, including a series of* 90 *which represent a complete Dance of Death, fine impressions, the initials coloured and illuminated, fine copy in old calf, gilt edges,* £25. *Paris, s.a.* (*cir.* 1520)

This splendid edition by Vostre is nowhere mentioned, nor does it shew a resemblance to any of those enumerated by Brunet. There is no date in it, but the Almanack extends from 1520 to 1536. COLLATION: **a** (which is not marked). to **p**, and **a**, **e**, **i**, all in eights, except **d**, which has four leaves.

829 [LICHTENBERGER]. Hec practica narrat de presenti āno et sequētibus quamplurimis annis; DE NOVIS RARIS ET INAUDITIS REBUS, et gestis que futura sunt in hoc mundo, sq. 8vo. *numerous allegorical woodcuts, singularly fine copy, calf extra, by Simier,* £2. 10*s* *Urbs Argent.* 1499

Collation: A, B, C, E, in eights; D, F, G, H, in fours; the last leaf containing only a woodcut.

830 JACKSON AND CHATTO'S Treatise on WOOD ENGRAVING, historical and practical, impl. 8vo. BEST EDITION, *xvi. and* 749 *pp. with upwards of* 300 *beautiful woodcut illustrations, including facsimiles from the works of Albert Dürer, with the rare slip, hf. bound morocco,* £2. 12*s* 1839

831 JACKSON'S Wood Engraving. CHATTO'S Third Preface, account of Jackson's share in the work, roy. 8vo. *sd.* 10*s* 1839

MAXIMILIAN (Emperor of Germany) his Series of Illustrated Works.

832 TEWRDANNKH. Die geuerlicheiten und eins teils der geschichten des löblichen streitbaren und hochberümbten helds und Ritters TEWRDANNKHS: An Allegorical Poem of Knight-Errantry, executed by Melchior Pfintzing, but projected by the Hero of the work himself, the subject matter being the Adventures which the Emperor Maximilian I. had to undergo, before he could win the beautiful and wealthy Maria of Burgundy, folio, *with* 118 *very large and spirited woodcuts, by Hans Scheufelin and Hans Burgmaier, old calf gilt,* £6. 6*s* *Augspurg, Schönsperger,* 1519

This most singular and extraordinary Romance Poem was written for the amusement of the Emperor Charles V. when only king of Spain, by his chaplain, Melchior Pfintzing, who, however, drew his materials from a life of the Emperor Maximilian I., which that monarch had dictated to his secretary, Träut-Saurwein, and it is from this circumstance, probably, that many writers have asserted that Maximilian himself was the author of the poem.

"Schäuffelin was an excellent engraver. I would especially refer to the woodcuts of the Romance of Tewrdanck (first) published in 1517 at Nuremberg, one of the marvels of the early German press."

Lord Lindsay's Christian Art, Vol. III. p. 385.

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WOODCUTS—*continued.*

833 DER WEISS KUNIG, eine Erzehlung von den Thaten Kaiser Maximilian des Ersten; von M. Treitzsaurwein: THE WISE KING, ILLUSTRATIVE OF THE LEARNING, WISDOM, AND ADVENTURES OF THE EMPEROR MAXIMILIAN, folio, 237 *large woodcuts by Hans* BURGHMAIR, *from the original old blocks* (1510), £6. 6*s* *Wien*, 1775

To this copy is added a French Text, dated Vienne, 1799."

Copies have fetched, 1855, Bernal's, £6. 16*s* 6*d*; on Thick Paper, 1853, Dr. Hawtrey's copy £9. 9*s*.

There are 237 large cuts in this fine work, 92 contain Burghmair's mark, H. B., and one that of Schacuffelein; they are executed in a very bold manner, all those which contain the mark of Hans Burghmair showing a decided superiority in point of engraving.

"Le livre étrange auquel nous avons emprunté la gravure et les lignes qui précèdent a été commencé en 1512 par l'empereur Maximilien lui-meme, et terminé d'après son ordre, en 1514, par Marx Treitzsaurwein, l'un de ses secrétaires. L'ouvrage entier est resté inédit pendant près de trois siècles. Georges-Christophe van Schallenberg avait découvert, le premier, pendant son sejour à Vienne (1631) quelques-unes des gravures sur bois du *Weiss Kunig*, avec une note autographe de Maximilien; il entreprit de les publier en les complétant, mais il mourut laissant son travail inachevé. Plus tard on découvrit d'autres planches a Graez en Styrie, et on les porta à la bibliotheque impériale de Vienne, où était déjà le manuscrit de Treitzsaurwein. Enfin on publia en 1775 le texte avec les gravures sur bois, dont les planches avaient été rassemblées à grand'peine au nombre de 237. La bibliotheque impériale de Vienne possede de plus 13 gravures dont les planches n'ont pas été retrouvées. L'objet du livre est l'histoire de la naissance, de l'éducation et des actions de Maximilien; on le suit pas à pas depuis son enfance jusqu'a son âge mûr."—*Magasin pittoresque*, 1835.

834 TRIOMPHE DE L'EMPEREUR MAXIMILIEN I, en une suite de 135 *planches, gravées en bois*, d'après les dessins de HANS BURGMAIR, accompagnées de l'ancienne description dictée par l'Empereur à son secrétaire Marc TREITZSAURWEIN, obl. impl. folio, *fine impressions of this wonderful series of woodcuts, bd.* £8. *Vienne*, 1796

335 ——— the same, FINE PAPER, impl. folio, *brilliant impressions*, £12. 12*s* 1796

335* IMAGES de SAINTS et Saintes de la Famille de l'Empereur Maximilien I. folio, 119 *fine large woodcuts by various old engravers after designs by* H. BURGMAIER, £4. *Vienne*, 1799

836 ARC TRIOMPHAL DE MAXIMILIEN, publié par Bartsch, impl. folio, *very rare* *Vienne*, 1799

COLLATION: Plates or Nos. 1—53, on 43 sheets (full opening). Eauxfortes A—V (20 subjects), on 3 sheets.

According to the list and to Brunet, there should be 21 eauxfortes. Can there be a fourth leaf, with plate *W* or *X* apparently wanting to my copy.

837 MENTZIUS (Balthasar) Stambuch, dorinnen der Chur unnd Fürsten zu Sachsen Thaten, Bildnüsse, vnd Wapen . . . . . in Druck bracht, 16mo. *numerous Portraits, Coats of Arms, etc. vellum*, 36*s* *Wittenberg*, 1598

This book, and another on the same subject, are the only examples that remain of this old engraver's work.

838 MURNER (Thomæ) Chartiludium Logicæ, seu Logica Poetica vel Memorativa ed. Balesdens, 12mo. *numerous woodcuts, vellum, rare*, 36*s* *Parisiis*, 1629

A singular work, in which Murner attempted to teach logic by means of a game at cards; thereby acquiring the name of a sorcerer.—See SINGER'S HISTORY, pp. 211, 216.

839 NATALIBUS (P. de) Le premier (et second) volume du CATHALOGUE DES SAINCTZ et Sainctes, nouuellement translate de Latin en Francois . . . . . (*heading of prologue*) recuilli de diuers liures par Pierre des Natalles, 2 vols. in 1, sm. folio, *numerous woodcuts, fine copy in green* MOROCCO *extra, gilt edges by Lortic*, £16. 16*s* *Paris, Galliot du Pre*, 1523-24

COLLATION: Vol. I. Title, 7 preliminary leaves, and ff. 1—285 (185-26 skipped in numeration). Vol. II. Title, 9 preliminary leaves, ff. 1—241, and a leaf with printer's mark at end.

840 **Nuremberg Chronicle.** SCHEDEL (H.) CRONICARUM Liber, eũ figuris et ymaginibus, ab initio mundi ad hanc usque temporis nostri calamitatem, royal folio, FIRST EDITION, *with upwards of* 2000 *engravings in wood, beautiful large, clean and sound copy, in the original wooden boards, leather back*, £10. 10*s* *Nuremb. Koberger*, 1493

841 ——— the same, *not quite perfect, in vellum*, £5. 1493

This copy has both the scarce appendix "De Sarmatia," and the three blank leaves.

EDITIO PRINCEPS.—This is a magnificent specimen both of ancient printing and of ancient engraving. "If Koburger," says Dr. Dibdin, "had printed only this Chronicle, he would have done enough to place his name among the most distinguished of his typographical brethren." It has always been styled, by way of distinction, the *Nuremberg Chronicle*, and scarcely any volume has been so celebrated for a long series of years. The engravings, which are upwards of 2200 in number, are in wood, and were executed by *Michael Wolgemut* and *Pleydenwurf*, the former of whom was the master of Albert Durer; the subjects are Portraits of illustrious Characters, Views of Towns, &c. &c. In the *Bibliotheca Spenceriana* it is minutely described, and facsimiles of the cuts are given; Dr. Dibdin has appropriated no less than *twenty-six pages* to this article alone.

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WOODCUTS—*continued.*

842 PALMERIN D'OLIVE. Le premier Livre de Palmerin d'Olive filz du Roy Florendos de Macedone et de la belle Griane, histoire plaisante . . . . mise en son entier selon nostre vulgaire par JEAN MAUGIN, sm. folio, *small woodcuts within borders at the heads of most of the chapters, very fine large copy in stamped pigskin*, RARE, £6. 6*s* *Paris, J. de Longis*, 1546

843 PAPILLON, Traité historique et pratique de la Gravure en Bois, 2 vols. 8vo. *portrait and numerous facsimile-woodcuts and engravings representing the processes of woodcut printing, some coloured, calf*, 18*s* *Paris*, 1766

844 PASSIO DOMINI, litteraliter et moraliter ab HENRICO DE FIRMARIA explanata, sq. sm. 8vo. 16 *leaves, including title, on which is a large engraving, with several small and curious woodcuts in the text, bds. vellum back*, VERY RARE, £2. 10*s* *Oppēheym, s. a.* (*cir.* 1500)

One of the very few and rare books printed in Oppenheim at that early period. Specimens are very scarce.

845 PASSIONAEL. DIT ES D'LEVÉ ONS LIEFS HEEREN JHESU CRISTI, met addicien van schoonen moralen eñ geesteliken leeringhen eñ devoten meditacien, sm. folio, *woodcut on title, about* 200 *engravings through the book, plain; with painted initials, original oak boards covered with stamped calf, rare*, £6. *Antwerpen int huys vā Delft, Henrick Eckert vā Homberch*, 1503

846 PASSIO Domino nostri Jesu Christi, ex Evangelistarum textu, &c. smallest fol. 30 *leaves, with* 25 *large bold woodcuts, the size of the page, by the Master Urse Graff, calf, scarce*, £2. 10*s* *Argent. Knolouchus*, 1507

A copy fetched at the Borluut sale, 52 fr.

846*PLAUTI LINGUÆ LATINÆ PRINCIPIS COMŒDIÆ, cum commentationibus Bernardi Saraceni, Joannis Petri Vallæ, et Pii Bononiensis, folio, *title within large woodcut border, and a great number of woodcuts through the text, illustrating the action of the scenes, beautiful copy in brown morocco extra, gilt edges, by Bedford*, VERY RARE, £14. 14*s* *Venetiis, Soardus*, 1511

847 POLIPHILI Hypnerotomachia, ubi humana omnia, non nisi Somnium esse docet, atque obiter plurima scitu sane quam digna commemorat, folio, *fine copy, with the numerous beautiful woodcuts*, £15. *Venet. Aldus*, 1467 (1499)

Quite perfect, with all the woodcuts, and the list of Errata.

For a detailed account of this interesting volume, *vide*, Renouard, Annales de l'Imp. des Alde, vol. 1, p. 50, where there are upwards of three pages devoted to its description.

848 POLIPHILI Hypnerotomachia, cioè Pugna d'Amore in Sogno, ristampato di novo, sm. folio, *title mended, but the rest of the book in fine condition, the Worship of Priapus and the other beautiful woodcuts by Bellino, in perfect state, russia extra, gilt edges*, £5. *Vinegia, figliuoli di Aldo*, 1545

This second edition is nearly as rare and valuable as the first. Priced by Thorpe, £6. 6*s*; Dr. Bliss's copy fetched £5. 10*s*; and at Libri's sale in 1860, a copy in Grolier binding fetched £28.

The extremely beautiful woodcuts which adorn this very rare and desirable volume are now generally attributed to Giovanni Bellini, the master of Titian and Giorgione, but formerly they were considered as the designs of Raffaelle.

For a full and interesting description of the book, and the nature of its contents, see Dr. Dibdin's Bibliotheca Spenceriana, iv. 145-65, where it is designated, "One of the most desirable volumes in the library of a collector, while it presents the most perfect specimen of the press of Aldus, and of the tastefulness of wood engraving in the 15th century. In this latter respect there is no volume to be put in competition with it. Every thing in it conspires to charm the tasteful collector."

849 PRIMALEON DE GRECE. Histoire de Primaleon de Grece, continuant celle de Palmerin d'Olive, Empereur de Constantinople, son père, mise en nostre vulgaire par François de Vernassal, sm. folio, *numerous woodcuts, fine copy in the original calf*, RARE, £5. 5*s* *Paris, Groulleau*, 1550

All the mute e's in the text of this book are in a peculiar character crossed with a line.

850 SCHÄPLER. EIN LIEPLICHS LESEN vnd ein warhafftige HYSTORIJ wie einer (d. da hiess HUG SCHÄPLER uñ wz Metzgers Gschlecht) ein gewaltiger Küng zu Franckrich ward durch sein grose ritterliche Mänheit, 4to. 36 *fine large woodcuts, with woodcut initials, vell.* £18. *Strassburg, Hans Grüninger*. 1500

FIRST EDITION. A remarkably fine large and clean copy, of an extremely rare Romance of Chivalry, which although relating to a French subject, never was published in the French language [*see* Brunet III. 362-363.] It is a romantic history of the life of Hugh Capet.

851 SCHATZBEHALTER (der) oder Schrein der waren Reichtümer des Heils, stout folio, *with* 95 *remarkably beautiful large woodcuts, the full size of the page, by* MICH. WOHLGEMUTH, *in contemporary colouring, in the original leather-covered oak binding*, £4. *Nurmberg, Koberger*, 1491

A tall clean copy of an extremely rare and curious work. The woodcuts in this most extraordinary volume, which occupy the whole length of the page, represent subjects of the Old and New Testament, but chiefly the life and passion of our Saviour. Many of the designs are highly singular, and are evidently the work of WOLGEMUTH, the tutor of ALBERT DURER, and the engraver of the cuts for the NUREMBERG CHRONICLE. Strutt characterises the productions of this artist as "bold in execution and original in design."

852 SELVA D'ORATIONI di diversi santi Dottori, et di molti Scrittori antichi et moderni, raccolte et tradotte da AURIFICO, 16mo. *numerous minute woodcuts of excellent design, citron mor. extra, gilt edges*, 36*s* *Vinegia, Gioliti*, 1581

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WOODCUTS—*continued.*

853 SCHORPFF. A large **XYLOGRAPHIC** ENGRAVING, 14¾ inches by 10, *representing St. Jerome kneeling before a Crucifix, behind which a lion is crouching, with a landscape of trees and a distant city in the background, and an owl perched on a bough above the Saint's head, coloured, and signed at foot "Michel Schorpp," pasted on the wooden cover of an ancient folio volume,* £20. *(Ulm, circa* 1480)

There are two unsigned copies of the above engraving given in the "Gravures en bois des anciens Maitres Allemands" of Becker and Derschau, one a little finer than the other (Vol. II. A 19 and 20). The above agrees in every respect with the first and earlier of the two, with the exception of the signature. Those engravings are attributed in that work to the "premier âge de la gravure jusqu'à Albert Durer."

854 THOURNIER, KAMPFF, UNND RITTERSPIEL inn Eroberunge aines gefährlichenn Thurns und Zauberer Schloss, auch der abentheurlichen Insell unnd güldinn Schwerdts, zu Ehren dem Fürsten Philipsen Princen aus Hispanien, zu Bintz und Marienberg ritterlich gehalten, sampt anderen Bancketen, Lust und Freuden Spielen, etc. sm. folio, *several fine large and bold woodcuts of the Tilting, Festivals, etc. hf. calf,* £2. 16*s* *Franck. Egen,* 1550

VERY RARE, and not mentioned by the bibliographers. COLLATION: Title and 15 leaves *unnumbered*, with signatures **A** to **D** in fours. The woodcuts are 14 in number; without any engraver's mark, but displaying considerable excellence in design and execution.

855 VOGTHERR (*Heinrich*) Ein frembdes und wunderbarliches KUNST-BUECHLIN, allen Molern, Bildtschnitzern, Goltschmiden, Steynmetzen, Waffen- und Messerschmiden hoch nützlich zu gebrauchen; dergleichen vor nie keines gesehen, oder in den Truck kommen ist, sq. sm. 8vo. (smallest 4to.) *two woodcut portraits of "Henrich Vogtherr der elter, und der junger" on the title, with several hundred bold and very original designs to serve as copies for Artists, all engraved on wood, beautiful copy, morocco, gilt edges,* £3. 18*s* *Strassburg,* 1572

COLLATION: Sign. A—G in fours, H 2 leaves; both sides of the leaves filled with woodcuts.

Numerous representations of male and female Heads and Head-Dresses, including even close resemblances to the modern chimney-pot hat, and lady's bonnet. Every variety of character is depicted in the physiognomies.

856 [VORAGINE (JACOBUS à)] PASSIONAEL efte Dat le | uent der hyllighen to | dude: vth dem latino: | Mit velen nyen hystorien vñ le | ren, 2 parts in 1 vol. stout sm. folio, *in Low German, printed in an uncommon type, with an immense number of fine woodcuts, some very large, by Hans Schäufelein, Urse Graff, V. Gamberlein, and others, a couple of insignificant wormholes on first and last leaves, otherwise a good sound copy in vellum,* £10. 10*s* *Adā Petri börger dat stadt Basel,* 1517

VERY RARE. COLLATION: 4 preliminary leaves, including title, with 2 large woodcuts, full page size; Dat Samerdeyl, leaves 1—264; Wynter Deel, leaves 1-258, the imprint on the recto of 257; the verso of 257 and the recto of 258 containing "Dat ende unde Besluth," (a large woodcut by Sebastian Brandt, and a prayer to the Virgin).

857 WECZDORFF DE TRIPTIS (Jodocus) ARS MEMORANDI, nova secretissima continens precepta, paucissimis bonarum artium militibus visa, sm. 4to. *a curious work of* 8 *pages, with large woodcut title, several peculiar woodcut characters, and woodcuts of symbols, beautifully bound in red morocco extra, gilt edges, uncut,* £5. *s. l. et a. (ca.* 1480)

Unmentioned by all the bibliographers. This is the only copy I can trace.

858 WURTZGARTLIN. Diss büchlin | genannt das Wurtzgärtlin der andä | chtigen übung ist allso gesetzt vnd | geordnet durch ainen gaistlichen | vatter Barfüsser sant Fran | ciscen ordenns der Obser | uantz in der Provintz | österreich, 16mo. *printed in black and red, with fine bold woodcuts, full page size, calf extra,* 28*s* *Augspurg, Siluanus Otmar,* 1515

VERY RARE, and unmentioned by the bibliographers. COLLATION: 4 preliminary leaves, including title; and folios 1-95, numbered in red with Roman numerals.

WOOD-ENGRAVING, Modern:

859 BEWICK'S (Thos.) HISTORY of QUADRUPEDS, FIRST EDITION, 8vo. *upwards of* 200 *cuts* *Newcastle,* 1790

859* ——— the same, third edition, 8vo. *with numerous duplicate variations taken upon separate leaves, and inserted, calf gilt,* 36*s* *ib.* 1792

860 ——— HISTORY of BRITISH BIRDS, 2 vols. 8vo. *first edition, fine impressions of the woodcuts, beautiful copy in green morocco super extra, very scarce,* £8. *ib.* 1797-1804

861 ——— History of BRITISH BIRDS (with Addenda), 2 vols. 8vo. *about* 300 *beautiful cuts, calf neat,* £2. 16*s* *ib.* 1826

862 ——— SUPPLEMENT to the History of British BIRDS, 2 parts in 1 vol. 8vo. *numerous woodcuts, bds. rare,* £2. 10*s* *ib.* 1821

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WOOD-ENGRAVING, Modern—*continued.*

863 BEWICK (T.) Fables of Æsop, and others, 8vo. *many very spirited woodcuts,* £2. 2*s* *Newcastle,* 1818

864 BEWICK (T. and J.) Select Fables, with Memoir and Catalogue of their Works, 8vo. *portraits and many woodcuts,* 30*s* *ib.* 1820

865 ——— the same, LARGE PAPER, royal 8vo. £2. 2*s* 1820

Cruikshank's (George) **Works.**

866 SUNDAY IN LONDON, illustrated by Cruikshank, with a few words by a friend. etc. 8vo. 14 *cuts, bds.* 7*s* 6*d* 1833

867 DICKENS. SKETCHES BY BOZ, Both Series, 3 vols. 8vo. *numerous plates, cloth,* 15*s* 1836-37

868 CRUIKSHANK'S Omnibus, edited by Laman Blanchard, roy. 8vo. 100 *plates and cuts, cloth,* 10*s* 6*d* 1842

869 ——— Comet, *an engraving in folio,* 10*s* *Boyne,* 1850

870 GOLDSMITH'S Vicar of Wakefield, 8vo. 32 *beautiful woodcuts designed by* MULREADY, *and admirably engraved by Thompson,* (pub. 21*s*) *cl.* 12*s* 1843

871 HONE'S Popular Works: Every Day-Book, Table-Book, and Year-Book, 4 vols. thick 8vo. 550 *woodcuts of Antiquities, Remarkable Characters, Curiosities, etc.* (pub. at £3. 3*s*) *new in cloth,* 36*s* 1826

One of the most entertaining Miscellanies in the whole range of English Literature.

872 SEMANARIO PINTORESCO Español, Enciclopedia Popular, 1850-51, 2 vols. sm. folio, *with several hundred woodcuts of Portraits, Views, Caricatures, etc. cloth,* 12*s* *Madrid,* 1850-51

Containing articles by Fernan Caballero, P. de la Escosura, and other celebrated writers.

873 STOTHARD. THE ALPHABET engraved on wood, from designs by Thomas Stothard, 32mo. *titles, and* 27 *beautifully executed minute engravings, cloth,* RARE. 12*s* *Pickering,* 1830

874 WRIGHT'S (T.) HISTORY OF CARICATURES and the Grotesque in Literature and Art, 8vo. *with* 237 *illustrations,* (pub. at 21*s*) *cloth gilt,* 17*s* 6*d* 1865

"Erudite researches into the origin of political caricature, as we now understand the term. Suffice it that this matter is traced through the works of its noteworthy professors—Hogarth, Bunbury, Rowlandson, Sayer, Woodward, Gillray and Cruikshank. With Mr. Cruikshank the history terminates."—ATHENÆUM, July 28, 1865.

875 WYATT (M. Digby) Specimens of the Geometrical Mosaics of the Middle Ages, large folio, 21 *beautiful plates, in gold and colours* (pub. at 52*s* 6*d*) *bds.* 32*s* 1848

876 ——— METAL WORK and its Artistic Design, impl. folio, 50 *splendid plates, executed in colour, and resembling Drawings* (pub. at £6. 6*s*) *cl.* 34*s* 1852

877 ——— Art of Illuminating, as practised in Europe from the earliest times, illustrated by Borders, Initial Letters, Alphabets, &c. selected from the British Museum, South Kensington Museum, and other important Collections, by W. TYMMS, with an Essay on the Art, and Instructions as to its Practice in the Present Day, by M. DIGBY WYATT, 4to. (pub. at £3. 10*s*) *richly bound in full gilt cloth,* £2. 10*s* 1860

This magnificent and serviceable work contains 102 plates, ALL FULLY ILLUMINATED, and printed in colours and gold on vellum paper, and 104 pages of Text, surrounded by borders in colours. Counting the various specimens of letters and borders given on the pages, there will be found 1008 Illuminated Figures.

878 ZAHN'S POMPEIAN ORNAMENTS. LES PLUS BEAUX ORNEMENTS ET LES TABLEAUX les plus remarquables de Pompéi, d'Herculaneum, et de Stabiae, the 3 Series complete, large atlas folio, *above* 250 *magnificent, plates, many of them* SUPERBLY EXECUTED IN COLOURS, *the letterpress in German and French,* (pub. at £30. *bds.* cost of binding, £8.—total, £38.) *hf. red morocco extra, gilt tops, uncut,* £28. *Berlin,* 1829-53

THE GRANDEST AND MOST BEAUTIFUL WORK ever published on the discoveries made at Pompeii, Herculaneum and Stabiæ; the plates are upon a very large scale, and those of the Pictures, tesselated Pavements, &c. richly coloured; from the length of time the work has occupied in publishing it is difficult to procure the THREE SERIES in so fine and perfectly clean condition as the above.

879 ZAHN (W.) Ornamente aller klassischen Kunst-Epochen, 2 vols. oblong folio, 100 *finely coloured plates of the Ornments of all Classical Epochs in Art* (pub. at £9. *bds.*) £6. 10*s* *Berlin,* 1849

880 ZANETTI, le premier Siècle de la Calcographie ou Catalogue raisonné des Estampes du Cabinet de feu M. le Comte CICOGNARA: Vol. I. ECOLE D'ITALIE, xxiv. and 576 pp.; Vol. II. ECOLES ALLEMANDE, FLAMANDE et FRANÇAISE, 184 pp.; Les NIELLES, 26 pp.; in 1 vol. 8vo. *plates, hf. bd. uncut,* 18*s* *Venise,* 1837

The best Catalogue raisonné of Italian engravings; Count Cicognara's Cabinet contained the choicest and rarest specimens, and the Catalogue is most accurately made.

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881 ZANI, Enciclopedia metodica critico-ragionata delle BELLE ARTI, 28 vols. 8vo. £3. 10*s* *Parma*, 1819-24

Priced, 1836, Bossange, £10. 10*s*.

"Quest' opera è il frutto d'una serie senza confine di cognizioni, che questo benemerito autore ha riunito nel corso della miglior parte della sua vita, e ch'è stato rendendo ora di pubblico beneficio."—CICOGNARA.

"Les 19 prem. vols. de ce grand ouvrage contiennent un dictionnaire des artistes; les autres, des détails sur les figures de la Bible, gravées, soit en bois soit en cuivre; sur les productions xylographiques, les Biblia Pauperum, &c."—BRUNET.

882 ZUCCARI (Fratelli, T. F. e O. *Pittori, Scolari di Michel Agnolo*) ILLUSTRI FATTI FARNESIANI, coloriti nel Real Palazzo di Caprarola, incisi in Roma da PRENNER, impl. folio, 42 *fine plates, brilliant impressions, fine copy in richly gilt old calf, gilt edges*, £3. 15*s* *Roma*, 1748

COLLATION: Title, portrait, dedication, and index, 5 large plates of the Building, with the ground plans: Sala de Fatti Farnesi, 21 plates, *including some fine portraits*, Anticamera del Concilio, 15 Symbolical engravings.

883 TRACTS and OPUSCULA (13) on Art and Artistic subjects, 12mo. 8vo. and 4to. *including several interesting pieces, with plates, some coloured*, 5*s* 1757-1864

ADDENDA.

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